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THE HISTORY OF ENGLISH HYMNODY.

REFERENCE-LIST OF PERIODS, NAMES, AND DATES.

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ENGLISH HYMNODY began almost immediately after the establishment of English Protestantism, which may be said to date from the Act of Supremacy, 1534. Its growth since has been steady and often rapid, so that in extent, variety, and value it is now second only to the German, if not already first (nearly 100,000 hymns). Its interest lies in its close connection with the growth of the English churches, its revelation of the spirituality of periods and persons, and its past and present bearing on public worship. To appreciate its true importance it is necessary to trace its development historically, to watch the working in it of manifold tendencies, and to study not only the hymns that have endured in common use, but many that have been discarded.

Books of General Reference:—

- Julian: Dictionary of Hymnology. 1892. pp. 1616.
Horder: The Hymn-Lover. 1889. pp. 526.
Miller: Singers and Songs of the Church. 2d ed., 1869. pp. 617.
King: Anglican Hymnology. 1885. pp. 321.
Duffield: English Hymns. 3d ed., 1888. pp. 675.
Creamer: Methodist Hymnology. 1848. pp. 470.
Burrage: Baptist Hymn-Writers. 1888. pp. 682.
Hatfield: The Poets of the Church. 1884. pp. 719.
Saunders: Evenings with the Sacred Poets. 2d ed., 1885. pp. 574.
Welsh and Edwards: Romance of Psalter and Hymnal. 1889. pp. 352.
See also articles in the Encyclopædia Britannica, etc.

MAIN PERIODS. For convenience of study the following may be distinguished, although not fully separated in fact:—

I. 1550-1700. *The Metrical Psalters*—with some fine hymns in private use.

II. 1700-1800. *Dissenting Hymnody*, chiefly Independent, Methodist, and Baptist,—with a beginning of hymns proper in the Established Church.

III. 1800— . *General Development*, chiefly in the Established Church, but extending to all bodies and steadily breaking over sectarian and other boundaries. Original *American* hymnody mostly belongs in this period.

Important

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I. 1550-1700. THE METRICAL PSALTERS. At first only the Psalms, because held to be divinely appointed, were tolerated for singing in public worship. These at first were versified (from current prose translations) in the popular ballad-meter of "Chevy Chase." Up to the present time over 350 versions have been attempted, of which almost 125 are *complete*. Of the latter about 1,300 editions have appeared, with several millions of copies. Certain versions have been "authorized," as by the Crown for the Church of England, or by the General Assembly for the Church of Scotland. The monopoly in church worship enjoyed by metrical Psalters during the long early period, and their immense popularity then and long after, have made them highly influential even till our own time. They set a valuable pattern of simple rhetorical style, of close adherence to Biblical phraseology, of earnest piety, and of freedom from merely subjective sentimentality.

Glass: The Story of the Psalters. 1888. pp. 208.

Holland: Psalmists of Great Britain. 1843. 2 vols.

Livingston: The Scottish Metrical Psalter. 1864. pp. 360.

Macmeeken: History of the Scottish Metrical Psalter. 1872. pp. 274.

The historically important Psalters are: —

1. *Sternhold and Hopkins* — the "Old Version" — begun by Sternhold in 1548, gradually enlarged in England and at Geneva till 1559, when three varieties diverge: (a) the *Genevan*, much influenced by Marot's French Psalter; (b) the *English*, completed in 1562 by a committee of which Hopkins was chief (about 40 tunes), showing a decided reaction from the Genevan; (c) the *Scottish*, completed by the General Assembly in 1564 (over 140 tunes), showing a close adherence to the Genevan. The English and the Scottish are only half alike, the latter being the better. The Genevan variety lasted till about 1570; the English was supreme in England till the "New Version" (1696), and continued in use till after 1800; the Scottish was superseded in 1650.

2. *The Scottish Psalter* (not to be confused with the above Scottish Sternhold and Hopkins), first drafted by the Westminster Assembly about 1645, chiefly from Rous' version, carefully completed by the General Assembly from the "Old Versions," Rous, Barton, and others, and exclusively authorized in 1650. [To it the Biblical *Paraphrases* were added in 1745-81.] This has been popular in Scotland and among Presbyterians till the present time.

3. *Tate and Brady* — the "New Version" — published in 1696 and 1698, with a supplement in 1702. This had much renown during the 18th century in the Church of England, and yields a few hymns for modern use. The "Old" and "New" versions were strongly contrasted in style and method, and have aroused much partisan debate.

4. *Watts'*, published in 1719, but mostly written earlier, perhaps in some part before 1700. In this the distinction between Psalms and hymns breaks down. It continued to be exceedingly popular in England and America till recently, and is largely represented in modern collections.

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These Psalters are almost entirely in iambic verse, chiefly C. M. (8-6-8-6), though Watts' uses L. M. (8-8-8-8) and S. M. (6-6-8-6) freely. A few anapaests occur, and Watts' often begins lines with trochees. In rhyme and verse-music, Tate and Brady is the finest, though the Scottish and Watts' are often good. In diction, the older Psalters are plain, Saxon, sinewy, often quaint, with weak sentence-forms often in Sternhold and Hopkins; Tate and Brady is ornate, pompous, diffuse, but with good sentence-structure; Watts' stands between these extremes. The early purpose was literal fidelity to the prose originals, in which the Scottish Psalter is conspicuous; but Tate and Brady and Watts' are far freer, the one for rhetorical polish, the other for the sake of incorporating New Testament ideas. In poetic and spiritual power, the Scottish and Watts' are the best.

Other notable Psalters of the period are *Wither's* (1632), *Sandys'* (1636), both of poetic merit, *Patrick's* (1679), a precursor of Watts', *Baxter's* (1692), in which inserted words offered a choice of meters, and *Denham's* (1715). Also, outside of England, *Ainsworth's* (Amsterdam, 1612), brought by the Pilgrims to Plymouth, and the *Bay Psalter* (Boston, 1640), the first American book.

Hymns proper were much written throughout the 17th century, but not used in churches till near 1700, and then only by Dissenters, — though some of the Psalters had a few appended hymns. Wither made a strong plea for hymns in 1623. The Calvinistic Baptists began to use them about 1675 (Keach's *Spiritual Melody*, 1691), and the Independents about 1690 (*Coll. of Divine Hymns*, 1694). But their propriety was not fully established till Watts' *Hymns*, 1707 (see next period).

Notable *isolated* specimens are Marckant's 'O Lord, turn not Thy face from me' (1561); Pryd's 'O mother dear Jerusalem' (1585); F. B. P.'s 'Jerusalem, my happy home' (c. 1600); and Crossman's 'Jerusalem on high my song and city is' (1664). To these are to be added several by the hymnists named below.

Wither and Sandys represent the poetry of the court. Herbert, Herrick, and Vaughan form a remarkable mystical (often whimsical) group, having much insight, originality, and grace, which were not widely appreciated till the present century. The Dissenters, Barton, Baxter, Mason, and Stennett, with the Romanist Austin, are plainly forerunners of Watts and the next period. Ken stands alone. Milton, Dryden, and Addison link hymnody with general literature.

Depth of feeling and delicacy of expression are not wanting, nor genuine hymnodic originality. But the demand for hymns proper was small, so that they were left without the checks and helps of general usage. The political conditions were unfavorable, the Puritans being too austere, and the Cavaliers too unspiritual, to encourage hymnody. Musical interest, too, declined through the 17th century.

N. B. In the following list, and in similar lists on later pages, only one or two hymns are cited under each author, and these are usually the *best known* examples of his style, though not always the best in quality.

Chief psalmists and hymnists of the 16th and 17th centuries, in order of first known publication : (Ch. of Eng., unless marked)

Thomas Sternhold (?-1549), 1548. 40 Psalms in O. V. Note 'My Shepherd is the living Lord' (23d); 'O God, my God, I watch betime' (63d).

John Hopkins (?-c. 1565), 1551. 60 Psalms in O. V. Note 'He that within the secret place' (91st); 'How pleasant is thy dwelling place' (84th).

Wm. Whittingham (?-1579), 1556. 16 Psalms in O. V. Note 'O Lord, consider my distress' (51st).

Wm. Kethe (?-c. 1593), 1561. [Pres.] 25 Psalms in O. V. Note 'My soul, praise the Lord' (104th); 'All people that on earth do dwell' (100th).

Geo. Wither (1588-1667), 1620. [Pres.] Psalter, paraphrases, and hymns. Note 'Praise the Lord' (150th); 'Come, O come, with pious lays.'

Geo. Herbert (1593-1632), 1633. Hymns from *The Temple*. Note 'Let all the world in every corner sing'; 'Sweet Day, so cool, so calm.'

Geo. Sandys (1577-1643), 1637. Psalter and paraphrases. Note 'You who dwell above the skies' (148th); 'Happy sons of Israel' (61st).

Francis Rous (1579-1659), 1641. [Pres.] Psalter—the basis for the Scottish Psalter, 1650. Note 'The Lord's my Shepherd, I'll not want' (23d).

Wm. Barton (c. 1603-78), 1644. Psalter and many hymns, 1651-88, chiefly in collections called *Centuries*. Note 'God is our strength and present aid' (46th).

John Milton (1608-74), 1645. [Pres.] 19 Psalms. Note 'Let us with a glad-some mind' (136th); 'How lovely are Thy dwellings fair' (84th).

Robt. Herrick (1591-1674), 1647. Hymns from *Noble Numbers*. Note 'In the hour of my distress.'

Henry Vaughan (1621-95), 1650. Hymns from *Silex Scintillans*. Note 'My soul, there is a country'; 'Bright Queen of Heaven.'

John Austin (1613-69), 1668. [R. C.] Hymns for daily offices. Note 'Hark, my soul, how everything'; 'Blest be Thy love, dear Lord.'

Thos. Ken (1637-1711), 1674? Hymns for the Christian Year. Note 'Awake, my soul, and with the sun'; 'All praise to Thee, my God, this night.'

Rich. Baxter (1615-91), 1681. [Ind.] Psalter and hymns, mostly from *Poetical Fragments*. Note 'My whole, though broken, heart, O Lord.'

John Mason (?-1694), 1683. Psalter and hymns. Additions by *Thos. Shepherd*, 1693. Note 'Thou wast, O God, and Thou wast blest.'

John Dryden (1631-1701), 1687. [R. C.] Translations from the Latin. Note 'Creator Spirit, by whose aid.'

Nahum Tate (1652-1715), and *Nicholas Brady* (1659-1726), 1696. Psalter. Note, 'Thou, Lord, by strictest search hast known' (139th); 'As pants the hart' (42d); 'While shepherds watched their flocks by night' (Tate, 1702).

Jos. Stennett (1663-1713), 1697. [Bapt.] About 60 hymns, chiefly sacramental. Note 'Another six days' work is done.'

Isaac Watts (1674-1748), 1707. [Ind.] Psalter (completed 1719), comprising 350 versions. Note 'Our God, our help in ages past' (90th); 'Lord of the worlds above' (84th); 'Jesus shall reign where'er the sun' (72d). [See next period.]

Jos. Addison (1672-1719), 1712. Note 'The spacious firmament on high' (19th); 'The Lord my pasture shall prepare' (23d); 'When all Thy mercies.'

II. 1700-1800. DISSENTING HYMNODY. The 18th century is marked by the entrance of several powerful influences, chiefly beginning outside the Established Church, but gradually coming to bear on all bodies and thus preparing for the general progress of the 19th century.



Among the *Independents* (Congregationalists), Watts succeeded (1707) in fully justifying "hymns" as equally proper and desirable with "Psalms," and (1719) in finally obliterating the distinction between them. His style was dominant throughout the century over that of most other writers, and was not superseded until after 1800. Chief among his immediate followers were Browne, Doddridge, Hart, and Gibbons. The first comprehensive Independent hymnal was Hill's in 1783.

Among the *Methodists*, Charles Wesley put forth an extraordinary number of books (1739-86), at first in conjunction with his brother John. These had a monopoly among Wesleyan Methodists, and were highly esteemed by others. The first authoritative Wesleyan hymnal appeared in 1780. The *Calvinistic Methodists* used other hymns freely, and produced writers like Wm. Williams (the first important *Welsh* hymnist), Cennick (later a Moravian), and several connected with the Lady Huntington movement. The first authoritative hymnal of the latter group came out in 1780.

Moravian hymnals began in 1742; the standard collection following in 1789. *Cennick*

Unitarian hymnals began in 1757; the chief is Kippis' *Collection* in 1795.

Baptist hymnody made a promising start before 1700, but waited development till Miss Steele (1760), followed by Beddome, S. Stennett, Robinson, Fawcett, and others. The first general hymnal was Rippon's in 1787.

Church of England collections (other than the Psalters, which were still generally used) were almost wholly made up from the above, chiefly from Watts and Wesley; examples are *Madan's* (1760), Conyer's (1767), DeCourcy's (1775), Toplady's (1776), etc. Newton and Cowper's *Olney Hymns* (1779) was, however, original and striking, though at first of limited circulation.

Isaac Watts is the most important of early English hymnists, an epoch-maker, a general model for a century and a half, and still a chief contributor to current hymnals. He was born (1674) at Southampton and reared among Independents, early displayed notable mental power, began to teach at 22 and soon to preach, became a pastor in London at 28, and served the same church, in spite of much ill-

Mark Lane

health, till his death (1748). His publications were many and various. These, with his preaching and his personal qualities, made him famous and influential among Dissenters and others.

His chief hymnodic works are the *Hymns* (1707-09), in three Books, about 350 in all, nearly half based distinctly on Biblical passages; and the *Psalms* (1719), about 350 versions, omitting 11 Psalms, dividing many, and offering a choice of meters and styles in 60 cases. Total hymns, in all works, about 875. His essay on the *Improvement of Psalmody* is interesting.

Watts carried through the reaction against the literalness of the Psalters, insisting on a free use of all sources of subject, and emphasizing Christian and modern ideas and sentiments. His verse-forms follow the Psalter models. His diction is neat and clear, designedly suited to the popular mind. His strong characteristics are (*a*) frequent didacticism, derived from the pulpit; (*b*) Calvinistic theology, dwelling on God's sovereignty, man's weakness and depravity, the legal view of the Atonement, the beatitude of the redeemed; (*c*) sterling and cheerful piety of the intellectual type; (*d*) considerable poetic power, especially in utterances of adoration and faith. His work has many blemishes, some defects, and much indubitable excellence. At first his admirers exalted what later times have discarded. The residue (often somewhat altered) is mostly of high merit. It forms about one-tenth of current American collections.

The Watts' school or style can be traced throughout the 18th and 19th centuries, tending to an over-theological habit of thought, a didactic manner, and a neglect of certain more genial sides of experience.

Watts' hymnodic writings form Vol. IX of his *Works* (1813).
Lives of Watts by Gibbons, Milner, Johnson, Southey, Hood, etc.

Charles Wesley is next to Watts in importance, and superior in genius. Though born (1708) in the Church of England, trained at Westminster and Oxford, and never formally dissenting, he early adopted, with his brother John, the views and habits which, after 1638, developed into Methodism. This great movement, under the Wesleys and Whitefield, in spite of violent opposition achieved a wide success. Until 1756 Charles was an active itinerant, then settled in Bristol till 1771, and later in London till his death (1788).

From 1738 to 1786 the Wesleys issued over 60 hymn-collections, containing about 4,000 original hymns, mostly by Charles. John contributed a few translations, and at first was a vigorous critic and adviser. Charles also left nearly 3,000 hymns in manuscript, being thus the most prolific of English hymnists.

Wesley established the intensely fervid style, based on an exuberant religious zeal and affection. His verse-forms are strikingly varied and beautiful. His diction is copious, rich, usually lucid, often eloquent. His distinctive points are (*a*) genuine lyricalness, sometimes too impetuous and free; (*b*) a theology in which the older views struggled with a passionate sense of God's abounding love, of the fitness of the plan of salvation to the world's need, of the boundless capacity of human nature, of the graciousness of Christ and the Holy Spirit, of the majesty of the Christian kingdom on earth; (*c*) deep personal piety of both an introspective and a practical type; (*d*) astonishing poetic versatility, marred occasionally by diffuseness, over-intensity, or controversialism. His hymns were immediately popular among Methodists (almost to the exclusion of others till 1831), and gradually spread among others. They constitute about one-twentieth of current American collections (non-Methodist).

The Wesley style has much affinity with that of the present day; its finer features have had from the first a general effect on all hymnody, increasing the scope of subject, the warmth of sentiment, and the musicalness of expression.

Osborn: Poetical Works of J. & C. Wesley. 1868-72. 13 vols.

Jackson: Charles Wesley. 1841. 2 vols.

Bird: Charles Wesley, seen in his Finer and less Familiar Poems. 1867. pp. 398.

Philip Doddridge is important both as the successor and imitator of Watts, and for his own sake. His birth (1702) and training were like Watts', but his life-work at Northampton was more active, being divided between the pastorate and teaching. Some 200 young men were trained by him, mostly for the ministry. He was also an abundant writer on theological and biblical subjects till his death (1751).

His hymnodic style is less forcible than Watts', but sometimes sweeter and more sympathetic. The range of topics is not so wide, but the taste in selection is better. His hymns, published posthumously in 1755, number about 375.

Anne Steele lived an uneventful life (1716-78), overshadowed by an early bereavement and by long-continued ill-health.

Her hymns, about 180 in all, were partly issued anonymously in 1760, and partly after her death. They are chiefly interesting (*a*) as the first important hymnody among the Baptists, and a stimulus to many later writers, (*b*) as the first hymnodic work of influence by a woman, foreshadowing the many women hymnists of the 19th century, and (*c*) as charged with a peculiar pathetic sentiment and intimacy of personal attachment to Christ which almost constitute a type.

The Olney Hymns were produced jointly by John ¹⁷⁹⁵⁻Newton, the reformed sailor, and Wm. Cowper, the eccentric poet. Cowper's share is small (67 hymns out of about 350), but often original and striking. Newton's style is plain and even homely, tending to didacticism, rather sombre in tone, thoroughly evangelical in substance, rarely rising above mediocrity. The importance of the book lies in its relation to the development of original hymnodic work in the Church of England.

Besides the above, the century offers little of importance, except the beginning of miscellaneous *Collections* or hymn-books in all the denominations (see p. 5). A few *isolated* hymns may be noted, like Hammond's 'Awake, and sing the song' (1745); Bruce's 'Where high the heavenly temple stands' (1764); Griggs' 'Jesus, and shall it ever be' (1765); Olivers' 'The God of Abraham praise' (1770?); Robinson's 'Mighty God, while angels bless Thee' (1774?); Perronet's 'All hail the power of Jesus' name' (1779); Miss Williams' 'While Thee I seek, protecting Power' (1790); besides the many by authors in the subjoined list.

Chief hymnists of the 18th century, by denomination and in order of first publication:

INDEPENDENT:—

Isaac Watts (1674-1748), 1707. About 875 Psalms and hymns. Note 'When I survey the wondrous cross'; 'There is a land of pure delight'; 'Behold, what wondrous grace'; 'When I can read my title clear'; 'My God, the spring of all my joys'; 'Come let us join our cheerful songs'; 'Not all the blood of beasts'.

Simon Browne (c. 1680-1732), 1720. About 170 hymns, supplemental to Watts. Note 'Come, Holy Spirit, heavenly dove'.

Philip Doddridge (1702-51), 1755. 375 hymns, undertaken partly at Watts' request. Note 'Awake, my soul, stretch every nerve'; 'Hark, the glad sound'; 'Lord of the sabbath, hear our vows'; 'Great God, we sing that mighty hand'.

Jos. Hart (1712-68), 1759. Note 'Come, Holy Spirit, come'.

Thos. Gibbons (1720-85), 1769. Note 'Now let our souls on wings sublime.'

METHODIST :—

John Wesley (1703-91), 1738. Translations from the German. Note 'Commit thou all thy griefs'; 'Jesus, Thy boundless love to me'; 'Thee will I love, my strength, my tower'; 'Lo, God is here; let us adore.'

Chas. Wesley (1707-88), 1739. Over 6,000 hymns. Note 'Jesus, Lover of my soul'; 'Oh, for a thousand tongues to sing'; 'Head of Thy Church triumphant'; 'Love Divine, all loves excelling'; 'Our Lord is risen from the dead'; 'Soldiers of Christ, arise'; 'Hark! how all the welkin rings'; 'Hail the day that sees Him rise'; 'Light of those whose dreary dwelling'; 'O Love Divine, how sweet Thou art.'

John Cennick (1718-55), 1741. Later a Moravian. Note 'Children of the heavenly King'; 'Lo, He cometh; countless trumpets'.

Wm. Williams (1717-91), 1744. Welsh. 800 hymns. Note 'Guide me, O Thou great Jehovah'; 'O'er those gloomy hills of darkness.'

BAPTIST :—

Robt. Robinson (1735-90), 1757. Note 'Mighty God, while angels bless Thee.'

Anne Steele (1716-78), 1760. 180 hymns. Note 'Father, whate'er of earthly bliss'; 'Far from these narrow scenes of night'; 'Father of mercies, in Thy word.'

John Needham (?-c. 1786), 1768. 263 hymns. Note 'Holy and reverend is the name'; 'To praise the ever-bounteous Lord'.

Benj. Beddome (1717-95), 1769. 830 hymns. Note 'Father of mercies, bow Thine ear'; 'My times of sorrow and of joy.'

John Farwell (1739-1817), 1777. 166 hymns. Note 'Blest be the tie that binds'; 'How precious is the Book divine.'

Sam'l Stennett (1727-95), 1782. Note 'Majestic sweetness sits enthroned.'

Sam'l Medley (1738-99), 1782. Note 'Oh, could I speak the matchless worth.'

CHURCH OF ENGLAND :—

Robt. Seagrave (1693-c. 1759), 1742. Under Methodist influence. About 50 hymns. Note 'Rise, my soul, and stretch thy wings.'

A. M. Toplady (1740-78), 1759. Violent opponent of J. Wesley. 133 hymns. Note 'Rock of Ages, cleft for me'; 'Deathless principle, arise.'

John Byrom (1691-1763), 1773. Note 'Christians, awake, salute the happy morn'; 'My spirit longeth for Thee.'

John Newton (1725-1807), 1774. Under Methodist influence. About 280 hymns. Note 'Glorious things of thee are spoken'; 'Quiet, Lord, my froward heart'; 'How sweet the name of Jesus sounds'; 'Approach, my soul, the mercy-seat.'

Wm. Cowper (1731-1800), 1774. Friend of Newton. Best known as a contemplative poet. 67 hymns. Note 'Oh, for a closer walk with God'; 'Hark, my soul, it is the Lord'; 'God moves in a mysterious way'; 'Far from the world.'

Thos. Haweis (1732-1820), 1792. 256 hymns. Note 'O Thou from whom all goodness flows'; 'Enthroned on high, almighty Lord'.

UNITARIAN :—

Mrs. A. L. Barbauld (1743-1825), 1772. 21 hymns. Note 'Come, said Jesus' sacred voice'; 'Praise to God, immortal praise.'

III. 1800- . GENERAL DEVELOPMENT. The 19th century is marked first by a wide-spread awakening to the true nature of hymnody, its varied applications, and its relations to general poetry, followed by an extraordinary outburst of fresh and powerful production. As compared with the preceding periods, the emphasis is now thrown on lyricism instead of didacticism and on universal conceptions and sentiments instead of those peculiar to the writer or the denomination.

The first decided stimulus came from the diffused *evangelical awakening* at the opening of the century, with its quickened religious fervor and its broadened religious horizon, showing itself specially in missionary and Sunday-school enterprises. In connection with this class of movements may be noted the hymnodic work of Kelly (1802) and of Montgomery (1822), the latter a notable critic and editor as well as hymnist.

Next came the *Oxford movement* (from about 1830), uncovering by its controversies the latent power of the whole Anglican Church, arousing a strong ecclesiastical enthusiasm, as well as a zeal for primitive Christianity, opening to English use (through translations) the treasures of Greek, Latin, and German hymnody, and ultimately generating a long list of important hymnists.

From about 1830, too, comprehensive *hymnals*, carefully edited for congregational use, have appeared in all denominations, with their tendency silently to magnify and establish real hymnic excellence, to obliterate merely personal and sectarian distinctions, and to put the best hymns into actual use. This hymnal-making has revolutionized the production of *tunes*, and the new music has in turn reacted powerfully on both hymn-writing and hymn-singing. Modern hymnody, therefore, is important musically as well as from a literary standpoint.

In conjunction with the above, *hymnology* proper has steadily advanced, with its minute historical research, its critical estimates, and its attention to the philosophy of hymnody in relation both to private experience and to public worship. The resulting literature is becoming bewildering in amount and variety.

American hymnody now for the first time attains independent importance, with the appearance of some writers of high rank. American hymnology, also, is beginning to exhibit a real scientific capacity. The hymnodic interchange between Great Britain and America steadily increases.

The present period of hymnody in England, therefore, is more remarkable than any before, except, perhaps, that of the German Reformation in the 16th century.

The multitude and variety of the products of the period make impossible any brief and yet adequate classification either of topics or of styles. The prominence of a few classes of hymns may well be noted, particularly (a) *Missionary*, including utterances of world-wide zeal, hope, and triumph; (b) *Churchly*, emphasizing the institution and organization of the Visible Church; (c) *Occasional*, working out, often with some fancifulness, the sentiments peculiar to certain times, places, rites, offices, occupations, etc.; (d) *Experiential*, voicing the private and personal aspects of religion, often as a kind of testimony; (e) *Juvenile*, including songs of the Sunday-school and of childhood in general; (f) *Evangelistic*, expressing zeal, entreaty, warning, etc., with reference to non-Christians.

In the following notes, no attempt is made to mention every important name, but simply those which are most associated with important epochs or styles.

Thomas Kelly is the first conspicuous writer to exhibit the 19th century style. Born (1769) and educated in Ireland under Anglican influence, he first took up the law, but, having had a new experience of religious truth, at 23 he entered the ministry. His preaching was checked by the Church authorities for its "evangelicalness," and he then became an Independent. He was long active as a preacher and a founder of chapels. He was a learned Biblical scholar and a good musician. He died in 1854. *Married & inherited wealth.*

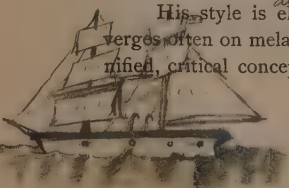
His hymns appeared chiefly in books compiled or written by himself, beginning with a miscellaneous collection in 1802, and continuing in numerous publications and editions till 1853. The total number is 765.

His style is earnest and exuberant, covering a wide range of topics, among which missionary and evangelistic sentiments are prominent, embodied in a bright, often impetuous, and much varied verse.

James Montgomery's whole life (1771-1854) was under Moravian influence, with its strong missionary and pietistic tendencies. His public career began at 23, when he became editor and publisher of *The Iris* at Sheffield. This led gradually to increasing poetic work, both epic and lyric, to somewhat elaborate historical and critical lecturing on English poetry, and to extensive efforts on behalf of Missionary and Bible societies. He thus acquired a national reputation as an author, a critic, and a religious leader.

His chief hymnodic works are *Songs of Zion* (1822), which are versions of the Psalms, *The Christian Psalmist* (1825), and *Original Hymns* (1853), besides contributions to various collections from 1812. The total number is about 400.

His style is elegant, elevated, and serious, though not brilliant. The tone verges often on melancholy. Besides his original work, which is often fine, his dignified, critical conception of hymnody has continued to exert a powerful influence.



Josiah Conder (1789-1855) occupied a somewhat similar place among Congregationalists to that of Montgomery. For years he was editor and publisher of the *Eclectic Review*, a prolific author on various subjects, including Biblical and theological questions, a constant writer of hymns, and an editor of hymnals.

His chief hymnodic works are *The Congregational Hymn Book* (1836), which was strikingly influential in fixing the style of Dissenting hymnody throughout the early 19th century, and his *Hymns* (1856).

His style shows literary finish, a broad sympathy, and a deep spirituality.

James Edmeston (1791-1867) is notable as one of the most prolific of English hymnists, his hymns numbering about 2,000. His style is simple and tender, with much grace, sweetness, and quiet warmth.

Reginald Heber (1783-1826) and *Dean Milman* (1791-1868) mark the entrance of a highly polished and even showy style. Both university men and both occupying positions of eminence in the Established Church, they gave the pursuit of hymnody a new standing in literature, besides leaving a small body of fine hymns that have held their place ever since.

John Keble (1792-1866) is chiefly notable for his close connection with the Oxford movement, for his renown as professor of poetry, and for his *Christian Year* (1827), a series of poems for every day of the church calendar. Though yielding few real hymns, this book attained an immense popularity and has aroused valuable thought and feeling about churchly seasons and ordinances, thus preparing the way for much of the later hymnodic work of the Established Church.

Henry F. Lyte (1793-1847) contributes another important quality to Anglican hymnody. His principal parish was at a seaport in Devonshire, where he exhibited a notable self-sacrificing devotion. His hymns are charged with a peculiar intensity of personal experience and zeal distinctly different from that of his predecessors. He was active, too, in reviving some of the forgotten poetry of the 17th century.

Charlotte Elliott (1789-1871) may be noted as the first conspicuous woman hymnist of the period, recalling the delicacy of Miss Steele, but exhibiting a greater breadth and heartiness. Other women writers of prominence are *Mrs. C. F. Alexander* (1823-), specially famous for her children's hymns, and *Frances R. Havergal* (1836-79), whose abundant and intense utterances have been very popular.

Frederick W. Faber (1814-63) is the best known of several Roman Catholic writers of influence. His style is highly poetic in feeling and expression, somewhat mystical in tone, with a mediæval quality of devout introspection and rapture.

Horatius Bonar (1808-89) represents, with a very few others, Scottish hymnody, which only recently has begun to shake off its absolute bondage to the Psalter and the Paraphrases. His hymnodic publications have been numerous from 1843 to 1881. His style is marked by a sustained vividness, an abounding enthusiasm, not always fully restrained, and a decided richness of form and diction, with a tendency sometimes to mere verbal prettiness. His topics are handled usually from the experiential side.

Christopher Wordsworth (1807-85), nephew of the great poet, may be taken as an illustration of a large group of later Anglican writers. His life was brilliantly successful, both at Cambridge, as master of Harrow, as country clergyman in Berkshire, and as Bishop of Lincoln. His writings were very abundant, on classical, biographical, and theological topics. His hymns are found in *The Holy Year*

(1862), an elaborate series of poems with the same purpose as Keble's *Christian Year*, though unequally executed. In his best hymns he rises to much eloquence and even splendor, with a peculiar oriental richness of imagery.

William W. How (1823-) illustrates another branch of Anglican hymnody. His life has been spent in the practical details of preaching and parish work, without much brilliant achievement otherwise. His hymns are comparatively plain and direct, but are marked by a manly earnestness and a fitness for general use.

John M. Neale (1818-66) is the most illustrious of the series of translators from ancient and mediæval hymnody, both Greek and Latin, to which I. Williams, Mant, Chandler, and Caswall also belong. Neale is distinguished especially by his versatility of method and his range of selection, by his fluent musicalness, and by his remarkable popularity. His ecclesiastical views were extreme, but the warmth of his style and the freshness of his materials have given him a unique place. As a translator, he tends to great freedom of paraphrase.

Catharine Winkworth (1829-78) may be similarly emphasized as a leader among translators from the German. Her researches in this field and her success in transferring not only the thoughts but the verse-forms of the Reformation and post-Reformation hymns into English made a kind of epoch. *Lyra Germanica* (1855-58) and *The Chorale Book for England* (1863) are her chief works. Another similar worker in German hymnody is *Jane Borthwick* (1813-).

Of the numerous hymnals, *Hymns Ancient and Modern* (1861) is the most widely known. It was compiled by a committee of Church of England men, of which Sir Henry W. Baker was chairman. Its influence in fixing a standard of excellence for both hymns and tunes, and in advancing the merits of translated hymns and also of recent work, in addition to the body of accepted traditional English hymns, has been general and salutary in both Great Britain and America.

The publication of Julian's *Dictionary of Hymnology* (1892) marks an epoch in hymnologic scholarship. The value of its contents is as much a wonder as its enormous size and scope.

Of the many comparatively *isolated* hymns, the following are notable:—J. D. Carlyle's 'Lord, when we bend before Thy throne' (1802); White's 'Awake, sweet harp of Judah, wake' (1812); Moore's 'Thou art, O God, the life and light' (1816); Cawood's 'Almighty God, Thy Word is cast' (1819); Marriott's 'Thou whose almighty word' (1825); Binney's 'Eternal Light' (c. 1826); B. Barton's 'Lamp of our feet' (1827); Stowell's 'From every stormy wind that blows' (1828); Reed's 'Spirit Divine, attend our prayers' (1829); Grant's 'O worship the King' (1833); Mrs. Hemans' 'Lowly and solemn be' (1834); Newman's 'Lead, kindly Light' (1834); Taylor's 'I'm but a stranger here' (1836); Anstice's 'O Lord, how happy should we be' (1836); McCheyne's 'When this passing world is done' (1837); Martineau's 'Thy way is in the deep' (1840); Mrs. Adams' 'Nearer, my God, to Thee' (1841); Bridges' 'Crown Him with many crowns' (1851); Greg's 'Stay, Master, stay' (1854); Collins' 'Jesus, my Lord, my God, my All' (1854); Macdonald's 'A quiet heart, submissive, meek' (1855); Mrs. Cousin's 'The sands of time are sinking' (1857); Pierpoint's 'For the beauty of the earth' (1864); Plumptre's 'Rejoice, ye pure in heart' (1865); Twells' 'At even, ere the sun was set' (1868); Bode's 'O Jesus, I have promised' (1869); Stanley's 'Lord, it is good for us to be' (1870); Matson's 'Lord, I was blind' (1870); Smith's 'Lord God

Bernard Barton
"Hark in the night".

1800-

13

Quaker

Omnipotent' (1876); Brooke's 'When the Lord of love was here' (1881); Julian's 'O God of God' (1883). To these, of course, are to be added numerous others by the writers mentioned below.

Chief hymnists of the 19th century in order of first publication (Ch. of Eng., unless marked):—

Thos. Kelly (1769-1855), 1802 [Irish Ind.] 765 hymns. Note 'The Head that once was crowned with thorns'; 'We sing the praise of Him who died'; 'On the mountain's top appearing.'

Robt. Grant (1785-1838), 1806. Governor of Bombay. Note 'Oh, worship the King'; 'Saviour, when in dust to Thee.'

Reginald Heber (1783-1826), 1811. Missionary Bishop of Calcutta. 57 hymns. Note 'Holy, holy, holy'; 'From Greenland's icy mountains'; 'The Son of God goes forth to war'; 'Brightest and best'; 'Hosanna to the living Lord.'

→ *Jas. Edmeston* (1791-1867), 1820. 2,000 hymns. Note 'Lead us, heavenly Father, lead us'; 'Saviour, breathe an evening blessing.' *many church hymns*

Jas. Montgomery (1771-1854), 1822. [Moravian.] Editor and lecturer. 400 psalms and hymns. Note 'Hail to the Lord's Anointed' (72d Ps.); 'Angels from the realms of glory'; 'Prayer is the soul's sincere desire'; 'For ever with the Lord'; 'Millions within Thy courts have met'; 'O Spirit of the living God.'

John Bowring (1792-1872), 1823. [Unitarian.] Lawyer and *littérateur*. Note 'In the cross of Christ I glory'; 'Watchman, tell us of the night.'

Rich. Mant (1776-1848), 1824. Psalter, hymns and translations from the Latin. Note 'Round the Lord in glory seated'; 'Son of God, to Thee I cry.'

→ *Josiah Conder* (1789-1855), 1824. [Cong.] Editor and hymnalist. Note 'The Lord is King, lift up thy voice'; 'Bread of heaven, on Thee I feed'; 'Beyond, beyond the boundless sky'; 'How shall I follow Him I serve.' *Wrote books Scrije*

H. H. Milman (1791-1868), 1827. 13 hymns. Note 'When our heads are bowed with woe'; 'Ride on, ride on in majesty.'

John Keble (1792-1866), 1827. *Author of The Christian Year*. Note 'Sun of my soul'; 'New every morning is the love.' *of his movement*

Harriet Auber (1773-1862), 1829. Psalms and hymns. Note 'Our blest Redeemer, ere He breathed.'

Henry Alford (1810-1871), 1830. Hymnalist; hymns and translations. Note 'Come, ye thankful people, come'; 'Ten thousand times ten thousand'; 'Forward be our watchword.'

H. F. Lyte (1793-1847), 1833. Psalms and hymns. Note 'Abide with me'; 'Pleasant are Thy courts above' (84th Ps.); 'Praise, my soul, the King of heaven'; 'God of mercy, God of grace'; 'Jesus, I my cross have taken.' *(autobiographical)*

Isaac Williams (1802-65), 1833. Translations from the Latin. Note 'Lord, in this Thy mercy's day.'

Charlotte Elliott (1789-1871), 1834. 150 hymns. Note 'Just as I am'; 'My God, my Father, while I stray'; 'O holy Saviour, Friend unseen.'

J. G. Deck (1802-c.1884), 1837. [Brethren.] Note 'Jesus, Thy name I love.'

John Chandler (1806-76), 1837. Translations from the Latin. Note 'Christ is our corner-stone'; 'O Christ, our hope, our heart's desire.'

J. S. B. Monsell (1811-75), 1837. 300 hymns. Note 'Holy offerings, rich and rare'; 'Birds have their quiet nest'; 'Oh, worship the Lord.'

Sir Robert Grant 1785-1838

Henry Kirk White 1785-1806

Walter Scott 1771-1832

"Oh worship the King"

"The Judgment Day from the
Key of the Last Minute"

J. H. Gurney (1802-62), 1838. Hymnalist. Note 'Lord, as to Thy dear cross we flee'; 'We saw Thee not when Thou didst come.'

Edward Denny (1796- ?), 1839. [Brethren.] Note 'Light of the lonely pilgrim's heart'; 'What grace, O Lord, and beauty shone.'

J. M. Neale (1818-66), 1842. Translations from the Greek and Latin, and hymns. Note 'Jerusalem the golden' (Lat.); 'For thee, O dear, dear country' (Lat.); 'The strain upraise' (Lat.); 'Art thou weary, art thou languid' (Grk.); 'The Day of Resurrection' (Grk.); 'The day is past and over' (Grk.).

Horatius Bonar (1808-89), 1843. [Presbyterian.] Note 'Thy way, not mine, O God'; 'A few more years shall roll'; 'I heard the voice of Jesus say'; 'I was a wandering sheep'; 'I lay my sins on Jesus'; 'Light of the world.'

T. H. Gill (1819-), 1846. [Unitarian.] 200 hymns. Note 'O mean may seem this house of clay'; 'Our God, our God, Thou shinest here.'

Mrs. C. F. Alexander (1823-), 1846. 400 hymns. Note 'The roseate hues of early dawn'; 'There is a green hill'; 'Jesus calls us; o'er the tumult.'

A. T. Russell (1806-74), 1848. Translations from the German, and 140 hymns. Note 'We praise, we bless Thee'; 'Another year has fled.'

F. W. Faber (1814-63), 1849. [R. C.] Note 'My God, how wonderful Thou art'; 'Sweet Saviour, bless us ere we go'; 'Hark, hark, my soul'; 'O Paradise'; 'O God, Thy power is wonderful'; 'Thy home is with the humble, Lord.'

Edward Caswall (1814-78), 1849. [R. C.] Translations from the Latin, and hymns. Note, 'Jesus, the very thought of Thee'; 'O Jesus, King most wonderful'; 'My God, I love Thee, not because.'

Anna L. Waring (1820-), 1850. [Quaker.] Note 'Father, I know that all my life'; 'Go not far from me, O my Strength.'

H. W. Baker (1821-77), 1852. Translations from the Latin, hymns, and editor of *Hys. Anc. and Mod.* Note 'There is a blessed home'; 'Of the Father's love begotten' [Lat.]; 'The King of Love my Shepherd is' (23d Ps.).

E. P. Hood (1820-85), 1852. [Cong.] Mostly children's hymns. Note 'Saviour and Master, these sayings of Thine.'

Geo. Rawson (1807-89), 1853. [Cong.] 50 hymns. Note 'In the dark and cloudy day'; 'By Christ redeemed, in Christ restored.'

Jane Borthwick (1813-), 1854. Translations from the German, and hymns. Note 'Jesus, still lead on' (Ger.); 'Thou knowest, Lord, the weariness and sorrow.'

J. D. Burns (1823-64), 1854. [Pres.] Hymns and translations from the German. Note 'Hushed was the evening hymn'; 'As helpless as a child who clings.'

W. W. How (1823-), 1854. 54 hymns. Note 'For all the saints who from their labors rest'; 'O Jesus, Thou art standing'; 'O Word of God Incarnate'; 'We give Thee but Thine own'; 'Summer suns are glowing.'

Lawrence Tulliett (1825-), 1854. Note 'Father, let me dedicate'; 'When the world is brightest.'

T. T. Lynch (1818-71), 1855. [Cong.] Hymns from *The Rivulet*. Note 'Gracious Spirit, dwell with me'; 'Christ in His word draws near.'

Catharine Winkworth (1829-78), 1855. Translations from the German. Note 'O Love, who formedst me to wear'; 'If thou but suffer God to guide thee.'

W. J. Irons (1812-83), 1857. Psalter, hymns, and translations. Note 'Father of love, our Guide and Friend'; 'Day of wrath, O day of mourning' (Lat.).

Adelaide A. Proctor (1825-64), 1858. [R. C.] Note 'I thank Thee, O my God, who made'; 'The shadows of the evening hours.'

E. H. Bickersteth (1825-), 1858. Hymnalist; many hymns. Note 'O God, the Rock of Ages.'

John Ellerton (1826-93), 1859. Hymnalist; 50 hymns, and translations. Note 'Saviour, again to Thy dear name'; 'Throned upon the awful tree'; 'Welcome, happy morning' (Lat.); 'The day Thou gavest, Lord, is ended.'

S. Baring-Gould (1834-), 1861. Note 'Onward, Christian soldiers'; 'Now the day is over.'

W. C. Dix (1837-), 1861. Hymns, and translations from Greek. Note 'As with gladness men of old'; 'Come unto Me, ye weary'; 'O Thou, the eternal Son of God'; 'To Thee, O Lord, our hearts we raise.'

Christopher Wordsworth (1807-85), 1862. Note 'O day of rest and gladness'; 'Hark! the sound of holy voices'; 'See, the Conqueror mounts in triumph'; 'O Lord of heaven and earth and sea'; 'The day is gently sinking to a close.'

F. T. Palgrave (1824-), 1862. Note 'Lord God of morning and of night'; 'Thou that once, by mother's knee.'

R. F. Littledale (1833-90), 1863. Translations from various languages and hymns. Note 'O sing to the Lord.'

Mrs. Ada C. Cross (1844-), 1865. Note 'The dawn of God's dear sabbath.'

Godfrey Thring (1823-), 1866. Hymnalist. Note 'Saviour, blessed Saviour'; 'The radiant morn hath passed away'; 'Fierce raged the tempest.'

S. J. Stone (1839-), 1866. Note 'The Church's one foundation'; 'Weary of earth'; 'The old year's long campaign is o'er.'

Frances R. Havergal (1836-79), 1869. Note 'Golden harps are sounding'; 'Take my life, and let it be'; 'O Saviour, precious Saviour.'

T. B. Pollock (1836-), 1870. Metrical Litanies. Note 'Jesus, in Thy dying woes.'

J. P. Hopps (1834-), 1877. [Unitarian.] Hymnalist. Note 'Father, let Thy kingdom come.'

In compiling the matter in this Reference-List constant use has been made of Horder's *Hymn-Lover* and Julian's *Dictionary of Hymnology*.

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